

# **THEMATIC PROGRESSION ANALYSIS OF “SNOW WHITE AND THE SEVEN DWARFS” IN THE ANIMATED FILM 1937**

**A THESIS**

**Submitted in partial fulfillment of the requirements  
For the degree of Sarjana  
Sastra (S.S) in English Humanities.**



**By:  
TYKA INDRI WARDHANI  
C11.2009.01066**

**FACULTY OF HUMANITIES  
DIAN NUSWANTORO UNIVERSITY SEMARANG  
2013**

## **THE ADVISOR APPROVAL**

This thesis has been approved by Advisor, to be examined by Board of Examiners,  
Strata 1 Study Program of English Department, Faculty of Humanities, Dian  
Nuswantoro University.

Advisor

**Drs. A. Soerjowardhana, M.Pd.**

## **PAGE OF APPROVAL**

This thesis has been approved by Board of Examiners, Strata I Study Program of English Department Faculty of Humanities, Dian Nuswantoro University on August 2013.

### **Board of Examiners**

Chairperson

1st Examiner

Sunardi, S.S., M.Pd.

Setyo Prasiyanto Cahyono, S.S., M.Pd.

2nd Examiner

3rd Examiner

Nina Setyaningsih, M.Hum.

Drs. A.Soerjowardhana, M.Pd.

Approved by:

Dean of Faculty of Humanities

Achmad Basari, S.S., M.Pd.

## **STATEMENT OF ORIGINALITY**

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others are quoted and cited with respect to ethical standard.

Semarang, Agustus 2013

Tyka Indri Wardhani.

## MOTTO

1. *"Real success is determined by two factors. First is faith, and second is action."*
2. *"Try to be yourself, because mimics other people make ourselves uncomfortable."*
3. *"The young people with big dreams should not spend the time with unimportant things."*
4. *"Do not assume any constraint as an obstacle, but look as the challenging opportunities."*
5. *"Do not waste your time to think in a long time. Act immediately and prioritize for goodness."*
6. *"God has given everything you need to be success."*
7. *Friends know what you want them to know about you. Best friends know what you*
8. *Don't even know about yourself. And true friends help you build yourself from all they know*

## **DEDICATION**

I modestly dedicate this thesis to:

1. Allah SWT
2. My beloved father
3. My beloved mother
4. My lovely sister
5. My lovely little brother
6. My sweetheart
7. All of my best friends

## **ACKNOWLEDGEMENT**

Alhamdulillah Robbil ‘Alamin, at the earliest opportunity, the praise and gratitude are given to Allah SWT, for the blessing and guidance, so that this thesis could finally be completed.

At this moment, I realize that this thesis would be impossible to be finished without the help of many people. I also want to express my sincere thanks to:

1. Mr. Achmad Basari, S.S., M.Pd., Dean of Faculty of Humanities of Dian Nuswantoro University, who gave me permission to conduct this study;
2. Mr. Sarif Syamsu Rizal, S.S., M.Hum., Head of English Department of Strata 1 Program. Faculty of Humanities, Dian Nuswantoro University;
3. Drs. A. Soerjowardhana, M.Pd. as my advisor who gave his guidance, corrections, suggestion and permission to accomplish this thesis;
4. Mrs. R. Asmarani, S.S., M.Hum., thesis coordinator of strata 1 Program, Faculty of Humanities, Dian Nuswantoro University;
5. All lecturers at English Department of Faculty of Humanities of Dian Nuswantoro University, who have taught, motivated, and given guidance during the writing of this thesis;
6. Librarians of Central Library of Dian Nuswantoro University for their permissions for me to use some valuable references in writing this thesis;

7. Librarians of Self Access Center of Faculty of Humanities of Dian Nuswantoro University, for their permission for me to use some valuable references in writing this thesis;
8. **My Mom and Dad**, who have worked hard to give me well-education and pray and for their love that never ending. Your love is my spirit;
9. **My Lovely Sister**, Dyah Ayu P.U who always help me to take care of my bussines when I wrote this thesis **and My Little Brother**, Ferdian Yogi Pratama who loves me so much;
10. **My Sweetheart**, who has loved me, always in my side to give me spirit to finish my thesis;
11. **My best friend** Vialita Poerwalangendaru who was always patient to help me when I found difficulties. Andi Suryani who always makes me smile with her joke. Ovina Nindyasari who always gives me information about college. Abid Mufri who always answers and helps me to understand the theory, Johan who always helps me to print my research. Hanif who always supports me to write and finish this research and share the difficulties. And for all of my other friends in Dian Nuswantoro University, thanks for the friendship and the times we share together.

I do realize that due to my limited ability this thesis must have shortcomings. For this I welcome any suggestions and criticisms.



Finally, I hope this thesis will be useful for the readers especially for the students of English Department of Faculty of Humanities Dian Nuswantoro University.

Semarang, Agustus 2013

Tyka Indri Wardhani.

## TABLE OF CONTENTS

PAGE OF TITLE .....	i
PAGE OF APPROVAL .....	ii
MOTTO .....	iii
DEDICATION .....	iv
ACKNOWLEDMENT .....	v
TABLE OF CONTENTS .....	viii
LIST OF TABLES .....	xii
LIST OF FIGURES .....	xiii
LIST OF APPENDIX .....	xiv
ABSTRACT .....	xv
CHAPTER I INTRODUCTION .....	1
1.1 Background of the study .....	1
1.2 Statement of the Problem .....	6
1.3 Scope of the Study .....	6
1.4 Objective of the Study .....	6
1.5 Significance of the Study .....	6
1.6 Thesis Organization .....	7
CHAPTER II REVIEW OF RELATED LITERATURE .....	8
2.1 Language as a Means of Communication .....	8
2.2 Spoken and Written Language .....	9
2.3 Metafucation-Three Stands of Meaning .....	10

2.4	Metafunctional Analysis and Textual of Meaning .....	13
2.5	Theme/ Rheme .....	15
2.6	Types of Theme .....	19
2.6.1	Ideational/ Topical Theme .....	19
1.	Unmarked Topical Themes .....	20
2.	Marked Topical Themes .....	20
2.6.2	Textual Themes .....	21
2.6.3	Interpersonal Themes .....	23
1.	Modal Adjunct .....	24
2.	Vocatives .....	24
2.7	Theme and Mood: Analyzing Theme in Different Types	25
2.7.1	Theme in Interrogative Clauses .....	25
2.7.2	Theme in Imperative Clauses .....	26
2.7.3	Theme in Declarative Clauses .....	27
2.7.4	Theme in Exclamative Clauses .....	27
2.8	Other Cases of The Analysis .....	28
2.8.1	Theme in Existential Process .....	28
2.8.2	Theme in Clauses Complexes .....	28
2.9	Thematic Progression .....	31
1	Theme Reiteration / Constant Theme Pattern .....	31
2	Zig-zag / Linear Rheme Pattern .....	32
3	Multiple Theme / Split Rheme Pattern .....	33

CHAPTER III	RESEARCH METHOD .....	35
3.1	Research Design .....	35
3.2	Unit of Analysis .....	35
3.3	Source of Data .....	36
3.4	Technique of Data Collection .....	36
3.5	Technique of Data Analysis .....	37
CHAPTER IV	DATA ANALYSIS .....	40
4.1	Analysis of Scene 1 .....	41
4.2	Analysis of Scene 2.....	43
4.3	Analysis of Scene 3.....	44
4.4	Analysis of Scene 4.....	46
4.5	Analysis of Scene 5.....	47
4.6	Analysis of Scene 6.....	48
CHAPTER V	CONCLUSION AND SUGGESTION .....	50
5.1.	Conclusion .....	50
5.2.	Suggestion .....	51
BIBLIOGRAPHY	.....	52
APPENDICES	.....	54
Appendix 1	.....	54
Appendix 2	.....	58

## LIST OF TABLES

Table 2.1 The Characteristic Features of Spoken and Written Language .....	9
Table 3.1 Example of data analysis .....	35
Table 4.1 The finding of the research .....	38
Table 4.2 The Theme and Rheme of Scene 1 .....	39
Table 4.3 The Theme and Rheme of Scene 2.....	41
Table 4.4 The Theme and Rheme of Scene 3.....	43
Table 4.5 The Theme and Rheme of Scene 4.....	44
Table 4.6 The Theme and Rheme of Scene 5.....	45
Table 4.7 The Theme and Rheme of Scene 6.....	47

## LIST OF FIGURES

Figures 2.1 Thematic Progression: Theme reiteration / constant Theme .....	29
Figures 2.2 Thematic Progression: Zig-zag / Linear Rheme Pattern.....	30
Figures 2.3 Thematic Progression: Multiple Theme / Split Rheme pattern.....	31
Figures 3.1 Example of data analysis.....	36
Figures of Thematic Progression of Scene 1 .....	41
Figures of Thematic Progression of Scene 2.....	42
Figures of Thematic Progression of Scene 3.....	43
Figures of Thematic Progression of Scene 4.....	45
Figures of Thematic Progression of Scene 5.....	45
Figures of Thematic Progression of Scene 6.....	47

## **LIST OF APPENDICES**

Appendix 1.The scene of Snow White and The Seven Dwarfs .....	56
Appendix 2.Figures of Thematic Progression of the scene.....	56

## ABSTRACT

This research entitle *Thematic Progression Analysis of “Snow White and The Seven Dwarfs” In The Animated Film 1937*. This study is aimed at discribing the pattern of thematic progression in the film “Snow white and the seven dwarfs”. There are 3 type of patterns, they are reiteration pattern, zig- zag pattern and multiple pattern.

The data of this research is “Snow white and the seven dwarfs” film. This film has 60 scenes. The researcher took 10% of them randomly that is 6 scenes. The data was taken by downloading it is transcript from internet. The technique of data analysis was watching the animated film “Snow White and The Seven Dwarfs”, searching the transcript from internet, downloading the transcript, classifying in some scene, taking clauses in every scene to analysis.

The result shows that the pattern of thematic progression in “Snow White and The Seven Dwarfs” In The Animated Film 1937 are reiteration pattern and zig-zag pattern. The pattern of thematic progression mostly used in “Snow White and The Seven Dwarfs” In The Animated Film 1937 is reiteration pattern. The second prefered is zig- zag pattern.

**Keyword :** *Thematic Progression, Reiteration pattern, Zig- zag pattern and Multiple pattern, Snow White and The Seven Dwarfs.*



## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background of the Study**

Language is the human capacity for acquiring and using complex systems of communication, and a language is a specific example of such a system. The scientific study of language is called linguistics. Any estimate of the precise number of languages in the world depends on a partly arbitrary distinction between languages and dialects. However, estimates vary between 6,000 and 7,000 languages in number. Natural languages are spoken or sign, but any language can be encoded into secondary media using auditory, visual, or tactile stimuli, for example, in graphic writing, braille, or whistling. This is because human language is modality-independent. When used as a general concept, "language" may refer to the cognitive ability to learn and use systems of complex communication, or to describe the set of rules that makes up these systems, or the set of utterances that can be produced from those rules. All languages rely on the process of semiosis to relate signs with particular meanings. Oral and sign languages contain a phonological system that governs how symbols are used to form sequences known as words or morphemes, and a syntactic system that governs how words and morphemes are combined to form phrases and utterances.

Language is usually used to express inner thoughts and emotions. To learn to communicate with others as well as to establish rules and maintain

our culture. Language can be defined as verbal, physical, biologically innate, and a basic form of communication. Behaviorists often define language as a learned behavior involving a stimulus and a response.(Ormrod,1995). Often times they will refer to language as verbal behavior, which is language that includes gestures and body movements as well as spoken word. (Pierce & Eplin, 1999)

"Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols." (Edward Sapir, *Language: An Introduction to the Study of Speech*. Harcourt, Brace and Company, 1921)

Language is used in the form of utterance and function. The most important function of language is to communicate in social life. Communication is a process by which information is exchanged between individuals through a common system of symbol, sign or behavior (Chear and Agustin, 2004: 17). There have been found three components in every communication process, they are: 1) Participants (at least two persons or group), 2) Topic (what is talking about), 3) Means of communication (form of symbol, sign, etc).

"We can define language as a system of communication using sounds or symbols that enables us to express our feelings, thoughts, ideas, and experiences." (E. Bruce Goldstein, *Cognitive Psychology: Connecting Mind, Research, and Everyday Experience*, 2nd ed. Thomson, 2008).

Language is the most important aspect in the communication. Because every people used language in their activity and communication with other people to get information, Language can be spoken and written. Study about all of language is linguistics.

"Linguistics can be defined as the systematic inquiry into human language--into its structures and uses and the relationship between them, as well as into its development through history and its acquisition by children and adults. The scope of linguistics includes both language structure (and its underlying grammatical competence) and language use (and its underlying communicative competence)." (Edward Finegan, *Language: Its Structure and Use*, 6th ed. Wadsworth, 2012). The researcher will write and analyze about language in this research.

Writing is the way of communication language that used in communication with other people without limitation with time and distance. Writing is generally recognized as a difficult task for language learners, especially foreign language learners. Students usually find difficulties to translate their native language to target language, when they show their imagination in their writing, and make their writing systematically. Students in the faculty of humanities might have a problem in their writing, that is when they have to make the cohesion text. Because cohesion is needed very much in their research and it is one of characteristic or the key in writing. As we know speaking does not need cohesion in their speech. But in this

research we will try to analyze thematic progression in the animated film “Snow White and The Seven Dwarfs” as the data.

Writing has cohesion and a pattern of thematic progression, so, students must know that in the spoken language there is the pattern of thematic progression too. This research will explain more how to analyze pattern of thematic progression by the film/ spoken text.

The researcher discuss about Theme and Rheme on thematic progression. The students have to know how to make the coherence text. The students have to know that in a text there must be coherent writing, especially student of faculty of humanities. The students must understand how to analyze the clause, that it may contain theme and rheme. The first, students must understand what the clause or utterance, after that student must be able to distinguish between the theme and Rheme.

The definition of theme is the element which serves as the point of departure of the message; it is that with which the clause is concerned. Theme must be at the beginning of the text, paragraph, or clause, and then followed by Rheme. Halliday (1994: 37)

Rheme according to Halliday (1994: 37) is the remainder of the message, the part in which Theme is developed. As a message structure, therefore, a clause consists of a Theme accompanied by a Rheme; and the structure is expressed by the order whatever is chosen as the Theme is put first. The rheme is very important in a clause , because it is presenting the information about the subject or the speaker.

Gerot and Wignel (1994:103) state that in English the Theme can be identified as that or those element (s) which come(s) first in the clause. This represents the point of departure of this message from the previous one. The rest of the clause is called Rheme. New information is typically contained in the Rheme.

The topic of Theme and Rheme is used in the Thematic Progression too. In the Thematic Progression, the students have to know how to analyze Theme and Rheme. This research is analyzing about pattern of Thematic Progression.

F. Danes distinguishes between different patterns of thematic progression depending on whether a theme remains constant, is split up, or changed from one sentence to the next (Daneš 1970: 74-78).

Thematic Progression usually analyzes about written text, but in this research the researcher use spoken text, because the data of analysis about thematic progression can be spoken text too. In this research the researcher choose the animated film in 1937 that is “Snow White and The Seven dwarfs” as the data, because it is very interesting film and it is very interesting to analyze. The researcher analyze the utterances of dialogue in this animated film, to find out the types of pattern of thematic progression.

## **1.2 Statements of the Problem**

The problems in this research are:

1. What kinds of pattern of thematic progression are in “Snow White and The Seven dwarfs”?

2. Which patterns of thematic progression are mostly used in “Snow White and The Seven dwarfs”?

### **1.3 Scope of the Study**

There are many topics and sources that can be analyzed on linguistics. The thematic progression is the topic of this research. To make the limitation of the topic, the researcher only analyze theme- rheme and pattern of thematic progression in the data.

### **1.4 Objective of the Study**

1. To find out the types of pattern of thematic progression
2. To find out the pattern of Thematic Progression which are mostly used in “Snow White and The Seven dwarfs”.

### **1.5 Significance of the Study**

The researcher hopes that this research is very useful to everyone who wants to study about the thematic progression. It is hoped that this research can give more information about thematic progression, especially in the animated film “Snow White and The Seven Dwarfs” as the data.

### **1.6 Thesis Organization**

The thesis is divided into five chapters with each chapter have sub chapter which are organized as follows:

Chapter I is Introduction. This chapter consists of background of the study, statement of the problem, scope of the Study, objectives of the study, significance of the study, and thesis organization.

Chapter II is Review of Related Literature. In this chapter the theory that the researcher used in this thesis is explained. At first the researcher discusses about Language, Theme and Rheme, kinds of Theme and Rheme, Thematic Progression, kinds Pattern of Thematic Progression in the animated film “Snow White and The Seven Dwarfs” as the data.

Chapter III is Research Method. This chapter explain about the method that is used in this research. The researcher presents Research Design, Unit of Analysis, and Source of the Data, Technique of Data Collection, and Technique of Data Analysis.

Chapter IV is Data Analysis. This chapter presents the analysis of the data in the Thematic Progression. The researcher analyzes the Theme and Rheme and also The Pattern of Thematic Progression which develops in this animated film. This research explain research findings and discussion.

Chapter V is Conclusion and Suggestion. The Researcher explain about conclusion of this research and some suggestions.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents the underlying theories in this thesis. This part gives the explanation of some theories in relation to the problem of the study. The researcher is describing about language, because in the human life it is very important aspect in communication.

There are 2 kinds of language. That is spoken and written language. In this chapter the researcher also discusses the differences between spoken and written language. Language also has 3 strands of meaning that is ideational meaning, interpersonal meaning and also textual meaning. They are discussed in Metafunctions – three strands of meaning.

In the next part, Metafunctional Analysis – textual strand of meaning discusses each of three strands of meaning. The theme functions in the structure of the sentence case are the one strand of meaning. It construed by configuration of certain particular functions and one of the particular functions is Theme / Rheme and after discussing about Metafunctional Analysis – textual strand of meaning, the researcher discusses Theme / Rheme and also kinds of Theme and Rheme in the next part of this chapter.

#### **2.1 Language as a means of Communication**

People use language to communicate with others. It means that language is used as means of communication. Communication takes place when a move made by a participant gets a response from the other participant. In



communication, people use language to convey information and to lead each other toward an interpretation of meanings and intentions. In other words language is used as a medium of communication.

## **2.2 Spoken and Written Language**

“Language can be divided into two ways depending on how to share into spoken and written language (Eggins, 1994: 55). Spoken language does not only refer to language which is said aloud, it is typically more dependent on its context than written language. The spoken language, we concern about the diction, grammar, pronunciation, fluency in speaking, vocabulary etc that support communication. In contrast, written language does not refer to language which is written down, it tends to be more independent of its immediate context. In written language, we know about grammar, text, paragraph, sentences, phrases, words, etc that relate to written language. Gerot and Wignell (1994: 161) state that “Spoken and written language are both complex but in different ways”. Spoken language tends to be complex grammatically and written language tends to be complex lexically. This research focused on spoken text which is realized in written text on the clauses of the utterances in conversation.

**Table 2.1 Characteristic Features of Spoken and written Language**

The differences between spoken and written language can be seen in this table :

<b>SPOKEN LANGUAGE</b>	<b>WRITTEN LANGUAGE</b>
Turn- taking organization	Monologic organization
Context dependent	Context independent
Dynamic structure <ul style="list-style-type: none"><li>• Interactive staging</li><li>• Open-ended</li></ul>	Synoptic structure <ul style="list-style-type: none"><li>• Rhetorical staging</li><li>• Closed, finite</li></ul>
Spontaneous phenomena (false start, hesitations, interruptions, overlap, incomplete clauses)	“final draft” (polished) indications of earlier draft removed
Everyday lexis	“Prestige” lexis
Non-standard grammar	Standard grammar
Grammatical complexity	Grammatical simplicity
Lexically sparse	Lexically dense

Source: (Eggins, 1994: 57)

This research explain more about spoken language, because the reseacher uses spoken language as the data. Spoken language usually uses everyday language lexis such as slang, and does not follow the standard grammar.

Spoken language is typically more dependent on its context then written language is. In contrast, written language tends to be more independent of its immediate context. Spoken language is context dependent

because it uses in the same place at the same time when people talk to each other, their language can depend in part on the context and will be able to interpret the pronoun or demonstrative from the on-going context to share them. On the other hand, a written language needs to stand more or less by itself. It needs to be context independent. Writing an essay cannot be started by mentioning pronoun or demonstrative because the readers will not be able to interpret it.

Spoken language has dynamic structure because a spoken interaction tends to accompany action, so the structure of the talk will be dynamic. Written language, however, will be organized synoptically because it is intended to encode our reflections on a topic.

Spoken language contains spontaneity phenomena such as hesitation, false starts, repetitions, interruptions etc, while written language usually does not have such features.

Spoken language usually uses everyday language lexis such as slang, and does not follow the standard grammar, but written language usually uses more prestigious vocabularies and uses standard grammar.

Spoken language has a higher level of grammatical intricacy. Grammatical intricacy refers to the number of clauses per sentence, and can be calculated by expressing the number of clauses in a text as a proportion of the number of sentences in a text.

Written language/ text generally has a much higher lexical density than spoken language. The lexical density of the text can be calculated by

expressing the number of content words in a text/ sentence as a proposition of all the words in the text/ sentence.

### **2.3 Metafunction – Three Strands of Meaning**

Halliday (1994: xiii) says that Language is viewed as a resource for making meaning. There are three different types of meanings in language, they are experiential meaning, interpersonal meaning, and textual meaning. The fundamental components of meaning are functional components. The first function is called Interpersonal function, the second is ideational and the third one is textual function. These function components are called metafunctions. Metafunctions are used for describing language in each functional term. By concerning its function, it will be easier to understand each function of metafunctions.

While Gerot and Wignell (2000: 12) say that ideational meanings are meanings about phenomena- about things (living and non living, abstract and concrete), about goings on (what the things are or do) and the circumstances surrounding these happening and doings. Interpersonal meanings are meanings which express a speaker's attitudes and judgments. These are meanings for acting upon and with others. And, Gerot and Wignell (2000: 14) also state that the textual meaning expresses the relation of language to its environment, including both of verbal environments – what has been said or written before (co-text) and the non verbal, situational environment (context).

Whereas Martin and Rose (2001:16) state that metafunctions of language in social activity are the interpersonal metafunction to enact relationships, the ideational metafunction to represent experience and the textual metafunction to organize text. So, the different functions are realized by different patterns of meaning.

## **2.4 Metafunctional Analysis and Textual Strand of Meaning**

The textual metafunction, the third and final strand of meaning made in clause, is described by Halliday in Eggins (1994:273) as the ‘relevance’ or the ‘enabling’ metafunction. . This is the level of organization of the clause which enables the clause to be packaged in ways which make it effective given its purpose and its context. Thus, the textual strand of meaning, while not adding new reality nor altering interpersonal dimensions of the clause, is concerned with the potential the clause offers for its constituents to be organized differently to achieve different purposes.

The other languages will express textual meanings differently (e.g. through the use of particles to signal the textual status of particular constituent). All languages will somehow encode textual, since language users depend on signals which indicate the cohesive relation between the clause, its context, and its purpose.

Two key systems enter into the expression of textual meaning in the clause: the system of theme, and the system of information structure. The system of theme is realized through a structure in which the clause

falls into just two main constituents: a theme (the first part of the clause) and a rheme. The different type of theme can be found in the clause, and that the choice of what gets to be theme in an English clause contributes very significantly to the communicative effect of the message. But to understand these points, first we need to develop the description of the clause into its textual constituents.

Halliday (1994: 34) states that the significance of three distinct functions in the clause is subject, actor, and theme, each one of three forms part of a different functional configuration, making up a separate strand in the overall meaning of the clause. He defines these different strands of meanings as follows:

- a) The Theme functions in the structure of the CLAUSE AS A MESSAGE. A clause has meaning as a message, a quantum of information; the theme is the point of departure for the message. It is the element the speaker selects the speaker for 'grounding' what he is going to say.
- b) The Subject functions in the structure of the CLAUSE AS AN EXCHANGE. A clause has meaning as an exchange, a transaction between speaker and listener; the Subject is the warranty of the exchange. It is the element the speaker makes responsible for the validity of what he is saying.
- c) The actor functions in the structure of the CLAUSE AS A REPRESENTATION. A clause has a meaning as a

representation, a construal of some process in ongoing human experience; the actor is the active participant in that process. It is the element the speaker portrays as the one that does the deed.

These three heading-clauses as a message, clause as an exchange, clause as representation- refer to the three distinct kinds of meaning that are embodied in the structure of a clause. Each of these three strands of meaning is constructed by configuration of certain particular functions. Theme, subject, and actor do not occur as isolates; each occurs in association with other function from the same strand of meaning

## **2.5 Theme / Rheme**

The researcher is analyzing about pattern of Thematic Progression in the spoken language that is in the animated film “Snow White and The Seven Dwarfs” as the data.

Research done by Witt and Faigley (1981) found that students write better papers when they develop an ability to use Theme and Rheme more effectively in their writings. The theoretical principles underlying the study of Theme and Rheme are derived mainly from the theory of Systemic-Functional Grammar. Theme can be identified as that or those element(s) which come(s) element first in the clause. This represents the main topic in an utterance or clause. The rest of the clause is called the rheme. New information is typically contained in the Rheme.

A message comes from somewhere and lead to somewhere, Theme can be identified as that or those element(s) which come(s) element first in the clause. This represents the point of departure this message from the previous one. The rest of the clause is called the rheme. New information is typically contained in the Rheme.

Theme is broadly speaking, what the clause is going to be about. Or in term of Theme or Rheme, Theme represent, “this is what I am talking about” and Rheme is “this is what I am saying about it”. In term of looking at a clause as a message, the Theme looks backwards, relating the current message to what has gone before. The rheme points both backwards and forwards by picking up an information which is already available and adding to it and by presenting information which has not been there before.

Paltridge defines a ‘theme’ as the starting point of a clause. It expresses what the clause is about. Combined with the ‘rheme’, a theme contributes to the texture of a text. Now, what is a ‘rheme’?, A ‘rheme’ is the remainder of a clause. It expresses what the sentence has to say about the ‘theme’.

The study of theme and rheme is mainly derived from systemic functional linguistics that analyzes language from its main functions. Butt, D. et al (2000:5-6) say that there are three main functions of language: (i) to talk about the experiences (experiential function) and to show the logical relationship between them (logical function); (ii) to interact and/or to



express a point of view (interpersonal function); and (iii) to organize our experiential, logical, and interpersonal meanings into a coherent whole (textual function).

Theme and rheme are the realizations of how our experiential, logical, and interpersonal meanings are organized. Different organization of ideas in a clause influences its thematic meaning. The clauses “John climbed the mountain” and “The mountain was climbed by John”, for example, show similar experiential and interpersonal meanings; that is, both show that “John” is the actor, the action process is “climb”, and “mountain” is a goal; however they have different thematic meaning as they demonstrate different order of the constituents in the clause: “John” and “mountain”. The example suggests that the position of the constituents contributes to different focus of the clause.

Theme and Rheme are two terms which represent the way in which information is distributed in a sentence. The definition of Theme given by Halliday (1985, p.38) is that Theme is given information serving as “the point of departure” of a message. The given information is the information which has already been mentioned somewhere in the text, or it is shared or mutual knowledge from the immediate context. In other words, Theme typically contains familiar, old or given information. Theme provides the settings for the remainder of the sentence – Rheme. Rheme is the remainder of the message in a clause in which Theme is developed, that is to say, Rheme typically contains unfamiliar or new information. New information

is knowledge that a writer assumes the reader does not know, but needs to have in order to follow the progression of the argument. The boundary between Theme and Rheme is simple: Theme is the first element occurring in a clause; the remainder clause is Rheme.

The theme can be divided into a number of categories: ideational, textual, and interpersonal. A clause can have any, all or none of these categories present (Gerot and Wignell, 1994).

## **2.6 Types of Theme**

The Theme can be divided into a number of categories; ideational, textual and interpersonal. A clause can have any, all or none of these categories present.

### Theme components.

Metafunction	Component of Theme
Textual	Continuative(well, ok, etc) Structural (conjunction or Wh-relative*) Coactive (adjunct)
Interpersonal	Modal (adjunct) Finite Wh-interrogative*
Ideational	Topical (subject ;complement or circumstantial adjunct)
Note: Wh-relatives and interrogatives are also Topical elements.	

**Table 2.2 theme component.**

#### 2.6.1 Ideational/ Topical Theme

The ideational or topical Themes is usually but not always the first nominal group in the clause. Topical themes may also be nominal group complexes, adverbial groups, and prepositional phrases or embedded clause. In this unmark case the topical Theme is also the subject. A topical Theme which is not the subject is called a Marked Topical Theme. The

term marked is used because it stands out. It attracts attention because it is not what we normally expect to find.

Example :

## 1. Unmark Topical Theme

### a) Nominal group as Theme

**Jack**                      **went up the hill**

Theme	Rheme
-------	-------

### b) Nominal group complex as Theme

**Jack and Jill**                      **went up the hill**

Theme	Rheme
-------	-------

### c) Embedded clause

**((What jack and Jill did))**      **was go up the hill**

Theme	Rheme
-------	-------

## 2. Mark Topical Theme

**a. Adverbial as Theme:**

**Down**

**jack fell**

Theme	Rheme
-------	-------

**b. Prepositional phrases as Theme:**

**Up the hill**

**jack and Jill went**

Theme	Rheme
-------	-------

**c. Complement as Theme:**

**His**

**crown he broke**

Theme	Rheme
-------	-------

The theme of a clause extends to and includes the Topical Theme. Therefore, elements which precede the Topical Theme are also thematic elements which come after topical theme are not.

### **2.6.2 Textual themes**

They can be continuatives and /or Conjunctive adjuncts and the conjunctions. The line between Conjunctions and conjunctive Adjuncts is often a fine one.

The procedure was simple  
But, nevertheless was very effective.

The procedure was simple.  
But, was, nevertheless, very effective.

The procedure was simple  
But was very effective nevertheless

Conjunctions tend to provide Textual Theme within a clause complex and are called structural Theme. Conjunctive adjuncts, on the other hand, tend to (but don't always) join text outside of clause complexes. They tend to have more of a text-organizing function.

Continuatives are a small set of items which, if they are these, are always at the beginning of the clause and signal that a new move is beginning. For example:

Well, right, ok, now, always, of course.

**Right,            what we need to do today            is revise for our text.**

Cont	Topical	Rheme
Theme		

These relate to the context of speaking in that they signal to the listener that someone is to start, resume or continue speaking.

Conjunctives relate the clause to the preceding text by providing a logical link between messages.

**Well,                      on other hand,              we                      could wait**

Cont	Conjunctive	Topical	Rheme
Theme			

Likewise Conjunctions almost always occur at the beginning of a clause and carry the logico-semantic relations between clauses.

**Well,    on the other hand,    if                      we                      wait until Tuesday**

Cont	Conjunctive	Structural	Topical	Rheme
Theme				

### 2.6.3 Interpersonal Themes

Interpersonal elements occurring before the Topical Theme are also thematic. They may be modal adjuncts, vocatives, finite or Wh-elements

1) Modal adjunct

**Perhaps                      we                      can wait until next week**

Modal	Topical	Rheme
Interper		
Theme		

2) Vocatives

Vocative (a name or nickname used to address someone) are only thematic, if they occur before the topical theme, a finite verb or a modal adjunct.

**Dearly beloved                      we                      are gathered here today**

Vocative	Topical	Rheme
Theme		

In the clause below the person's name is not used as a vocative; therefore topical and not interpersonal.

**Mary                      decided to wait until next week**

Topical	Rheme
Theme	



**Anyway Mary we decided to wait until next week**

Cont	Vocat	Topical	
Text	Int	Topical	
Theme			Rheme

## 2.7 Theme and Mood: Analyzing Theme in Different Mood Types

So far most of the examples discussed have been clauses which have Declarative mood. We also need to consider Theme in interrogatives, imperatives and exclamatives

### 2.7.1 Theme in Interrogative Clauses

Halliday (1994: 45) states that in a yes/ no question about polarity, the element that functional as Theme is the element that embodies the expression of polarity, namely the FINITE VERBAL OPERATOR.

Polar: here the finite precedes the subject and is thus thematic if the subject is also the Topical Theme.

**Did we decide to wait?**

Fin	Subj	Rheme
Theme		

In an example like:

**On Saturday will you be going?**

Topical	Rheme
Theme	

On Saturday is a Market Topical Theme. The Finite comes after so it is not thematic.

In the case of wh interrogatives. The wh-element alone is thematic.

**What time** **is the exam?**

Theme	Rheme
-------	-------

**Who** **are you trying to kid?**

Theme	Rheme
-------	-------

### 2.7.2 Theme in Imperative Clauses

Eggs (1994:287) says that with imperatives, the subject and finite elements do not appear in the clause, which often begins with the predicator. The predicator is labelled for transitivity function of process, and should therefore be treated as a topical theme.

Example:

<b>Answer</b>	<b>all five questions!</b>
Theme	Rheme

There are two ways of treating theme in imperative clauses:

Either as Rheme only

**Write your name in the upper right hand corner**

<b>Rheme</b>
--------------

### **2.7.3 Theme in Declarative Clauses**

Eggs (1994:284) states that analyzing Theme in declarative clauses is straightforward. It simply analyzes the constituent to the point where one topical Theme is recognized, and labels the remainder of the clause as Rheme.

Example:

<b>You</b>	<b>probably haven't got much more than 8</b>
Theme	Rheme

### **2.7.4 Theme in Exclamative Clauses**

Gerot and Wignell (1997: 113) state that Theme in declarative clauses consists of a Wh-element plus either a nominal group or an adverbial group.

Example:

<b>How divinely</b>	<b>he dances</b>
Theme	Rheme

The consist of a Wh-element plus either a nominal group or an adverbial group

**What a beautiful day**                      **it is**

Theme	Rheme
-------	-------

## 2.8 Other Cases of Theme Analysis

### 2.8.1 Theme in Existential Process

Gerot and Wignell (1997:72) state that 'Existential Processes' are processes of existence. 'There' has no representational function: it is required because of the need for a subject in English. Existential processes are expressed by verbs of existing: 'be', 'exist'. 'arise' and the existence can be a phenomenon of any kind.

Example:

<b>There</b>	<b>is a unicorn in the garden</b>
Theme	Rheme

### 2.8.2 Theme in Clauses Complexes

In a hypotactic clause complex, if the dependent clause comes first then the dependent clause is treated as the theme for the Theme for the whole clause complex.

**If the dependent clause comes first**

Theme
-------

**Then it is the Theme for the whole clause complex**

Rheme
-------

**If            the dependent clause            comes first**

Str	Topical	Rheme
Theme		
Theme		

**Then            If            is the theme for whole complex**

Str	Topical	Rheme
Theme		
Rheme		

### **Thematic Equatives**

These occur in certain identifying clauses where the Theme and Rheme are equated with each other. They almost always involve nominalisation

**What we wanted to do            was wait until next week**

Theme	Rheme
-------	-------

### **Predicated Theme**

These take the form it + be +....

**It                      was the lectures                      ((who                      made the decision))**

Theme	Rheme	Theme	Rheme
Theme		Rheme	

**It                      was suggested                      ((that                      they                      wait))**

Theme	Rheme	Str	Top	
			Theme	Rheme
Theme		Rheme		

## 2.9 Thematic Progression

The organization of information in texts is determined by the progression in the ordering of utterance themes and their Rhemes (Danes, 1974). His spelling out of the relationship between successive themes and their Rhemes would appear to provide a more satisfactory account of the 'method of development' of texts.

The flow of information in a sentence from Theme to Rheme is crucial in achieving communicative effectiveness in a message. The exchange of information between successive Theme and Rheme pairings in a text is called Thematic Progression (Eggins, 1994). Thematic progression contributes to the cohesive development of a text, that is to say, in a cohesive text the distribution of given and new information needs to follow certain patterns. There are several main types of thematic progression, which depends on different text types. For

example, in a narrative-type text we often repeat Theme of one clause into Theme of subsequent clauses. For example:

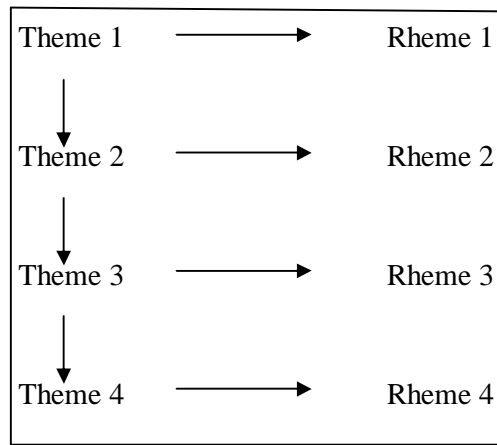
<b>Theme</b>	<b>Rheme</b>
A good teacher	need to show great passion to the teaching
He or she	should be intellectually and morally honest
He or she	should have a genuine capacity to understand students

However the Thematic development of an academic text is different. Fries (1983) made the point that the Thematic progression of an academic text needs to have a high incidence of cross-referential links from the Rheme of one clause to the Theme of the next clause, as the academic texts present complex arguments in which each successive ideas is an expansion of an idea in the previous sentence.

Thematic progression refers to the way in which the Theme of a clause may pick up or repeat, a meaning from preceding Theme and Rheme. According to Martin and Rother in Paltridge ( 2000: 140). There are three kind s of thematic development patterns, they are:

**1. Theme reiteration/ constant theme pattern/ *Simple linear progression***

First type Paltridge considers is the “Constant theme”, where theme 1 is picked up and repeated at the beginning of the next clause, signaling that each clause has something to say about the theme



*Figure 2.1 Thematic Progression: Theme reiteration/ constant Theme*

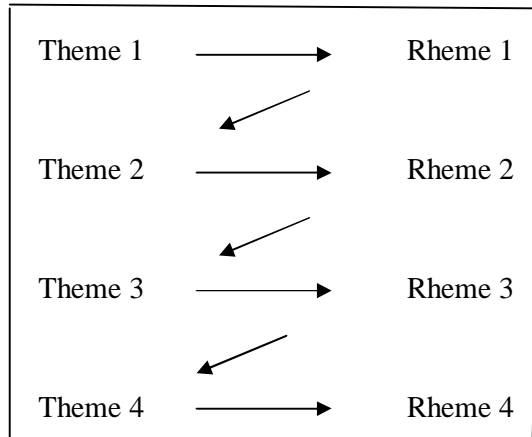
*(Source: Paltridge (2000: 140))*

## **2. A Zigzag pattern/ Constant continuous theme**

Second type of thematic progression is when the subject matter in the rheme of a clause is taken up in the theme of a following clause. Paltridge called this “Linear theme”.

The figures clearly show that the rheme of one clause becomes the theme of the following clause. The following text is an example how this pattern works in a text. The underlined words are themes of the clauses.



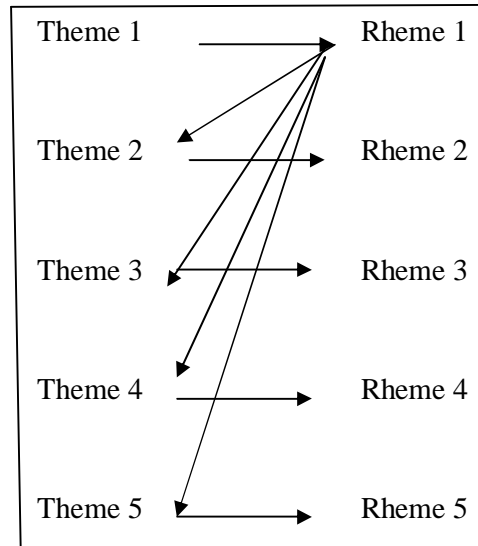


*Figure 2.2 Thematic Progression: Zig- zag/ Linear Theme pattern*

*(source: Paltridge (2000: 141))*

### 3. **Multiple theme patterns/ Theme progression with derived themes**

Third type he examines is the so called “Split rheme” also called “Multiple theme”. Here a rheme may include a number of different pieces of information, each of which may be taken up as the theme in a number of subsequent clauses. This pattern highlights the one general theme from which other themes are derived. The following is the pattern of theme progression with derived theme



*Figure 2.3 Thematic Progression: Multiple Theme/ Split Rheme Pattern (Source: Paltridge (2000: 143))*

## **CHAPTER III**

### **RESEARCH METHOD**

This research has to get the best result, so the researcher has the method to analyze this research. In this chapter the researcher discusses : Research Design, Unit of Analysis, Source of Data, Technique of Data Collection, and Technique of Data Analysis.

#### **3.1 Research Design**

The researcher used descriptive qualitative method in this research. Descriptive method is done by describing in the fact then follows with the further analysis. Descriptive research is thus a type of research that is primarily concern with describing the nature or conditions and degree in detail of present situation (Landman, 1988:59). Meanwhile qualitative method means that all data that are analyzed are in the form of sentences and words, not in the form of number (Wilkinson, 2000:7).

#### **3.2 Unit of Analysis**

Unit of analysis of this research is clause the transcript of the animated film “Snow White and The Seven Dwarfs. Pattern of thematic progression will be analyzed by every clause.

### **3.3 Source of Data**

The data in this research is the animated film in the 1937 “Snow White and the seven dwarfs”. The data of this research was taken from downloading by internet with the key Snow.White.And.The.Seven.Dwarfs.1937.English.mkv and the transcript of this film was taken from downloading by internet with the link: <http://animationarchive.net/Feature%20Films/Snow%20White%20and%20the%20Seven%20Dwarfs/Script/>

### **3.4 Technique of Data Collection**

The data of this research was downloaded from the internet. The researcher watched the animated film “Snow White and The Seven Dwarfs”, and downloaded the transcript from internet.

Sample are part of the population that is investigated. Meanwhile, it is called sampling technique or a technique to target the sample data. Ari kunto (1987 : 104). Since the number of target unit of analysis is too many, the target of unit analysis from population or sample is taken through random sampling technique. It is based on Ari kunto’s statement (1987 : 7) that if the number of subject is less than 60 scenes, it is better to take entirely the subject as the sample furthermore, if the population has a big number. The researcher can take 10%-15% or 20%-25% or more subject sample. In this study ,the reseacher has taken 10% subject sample because this data is very much.

The technique of data collections are as follow:

1. Watching the animated film “Snow White and The Seven Dwarfs”
2. Searching the transcript from internet. the transcript of this film was taken from downloading by internet with the link:<http://animationarchive.net/Feature%20Films/Snow%20White%20and%20the%20Seven%20Dwarfs/Script/>
3. Downloading the transcript, after the researcher got the transcript, she rewrite the transcript with true capitalization, because in the transcript used capital
4. Classifying in some scene, after that the researcher take some scene to analysis
5. Taking clauses in every scene to analysis, because so many clause cann’t be analyzed

### **3.5 Technique of Data Analysis**

In analyzing the data, the researcher used the framework of Paltridge (2000) and the steps in analyzing the data:

1. Identifying every clause.
2. Analyzing the Theme and Rheme of every clause of the animated film.

Table 3.1 example of technique data analysis

Clause	Theme	Rheme
1	Want	To know a secret?
2	Promise	Not to tell?
3	Did I	Frighten you?
4	Don't	Run a way
5	Take	<i>her</i> Far into the forest
6	Where <i>she</i>	Can pick wild flower
7	And there my faithful hunterman	You will kill her

- Identifying the type of every theme. The researcher have to explain what is the relation between theme in the one clause to another theme in the another clause.

For example :

In the table bellow can be seen that it is have 1 zig-zag pattern that is employed by repeating rheme 5 (*her* Far into the forest) as theme in clause 6 (where *she*).

- Figuring the pattern of thematic progression of the film.

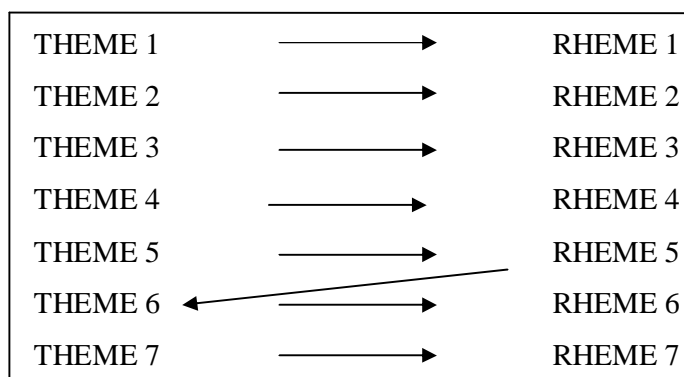


Figure 3.1 example of data analysis.

5. Analyzing the pattern of thematic progression of the film.

In the scene 1 there are 7 clauses. In this scene the researcher found only one pattern, that is zig-zag pattern.

Zig-zag pattern is employed by repeating rheme in clause 5 (*her* Far into the forest) as theme in clause 6 (Where *she*).

*In scene 1, 6 unexpected themes are found. There are theme in clause 1 (Want), theme in clause 2 (Promise), theme in clause 3 (Did I), theme in clause 4 (Don't), theme in clause 5 (Take), theme in clause 7 (And there my faithful huntsman).*

6. Drawing the conclusion.

From the number of unexpected theme found in scene 1 (more than 50%), It indicates that the paragraphs in scene 1 are less coherent.

## CHAPTER IV

### DATA ANALYSIS

In this chapter, the researcher presented the result of analysis by the data and gave the answer of the problems of this research. The problems in this research are what kinds of pattern of thematic progression in “Snow White and The Seven dwarfs” and Which pattern of thematic progression are mostly used in “Snow White and The Seven dwarfs”. The researcher analyzes 60 scenes of the animated film “Snow White and The Seven dwarfs” as the data. But, since the number of target is too many, the target of unit analysis from population or sample is taken through random sampling technique. The reseacher took 10% of the data, that is 6 scenes. The researcher analyzed every clause and made the pattern of thematic progression. According to Martin and Rother in paltridge (2000:140), thematic progression is study about the theme and analyze of the Theme in a clause may pick up or repeat. There are three kinds of reiteration/ Constant theme pattern/ Simple linier progression, A Zig-zag pattern/ constant continuous theme, and multiple theme patterns/ Theme progression with delivered themes. The finding of this research can be seen in the table bellow :

**Table 4.1 the finding the research**

No	Type of Thematic Progression	Scene						Total
		1	2	3	4	5	6	
1.	Reiteration pattern	0	1	3	2	0	0	9
2.	Zig-zag pattern	1	0	0	1	0	0	2
3	Multiple pattern	0	0	0	0	0	0	0
	<b>Total clause</b>	7	9	7	5	5	5	38



In the table 4.1 it can be seen that in the scene 1-6 there are 38 clauses. The pattern that mostly used in this research is reiteration pattern there are 4 pattern. Than second pattern is zig-zag pattern, there is 2 pattern. The last pattern is multiple pattern, but the researcher didn't found multiple pattern in this research. So, the result of this research is only 2 pattern in this research and the researcher found that in this film is less coherent. The good reason for this research is because the data of this research is spoken language, and the thematic progression actually analyzed for written language.

#### 4.1 Analysis of Scene 1

**Table 4.2 the Theme and Rheme of Scene 1**

Clause	Theme	Rheme
1	Want	To know a secret?
2	Promise	Not to tell?
3	Did I	Frighten you?
4	Don't	Run a way
5	Take	<i>her</i> Far into the forest
6	Where <i>she</i>	Can pick wild flower
7	And there my faithful huntsman	You will kill her

In this scene have one pattern, that is employed by repeating rheme in clause 5 (*her* Far into the forest) as theme in clause 6 (Where *she*). Rheme in clause 5 have relation with theme in clause 6, because "her" is refer to snow white, and "she" in the theme 6 is refer to snow white too. So, the researcher explain that that is zig-zag pattern. Another theme in scene 1 is unexpected theme because they are don't have relation with another theme and another rheme in this scene.

*The result of this scene is:*

In the scene 1 there are 7 clauses. In this scene the researcher found only one pattern, that is zig-zag pattern.

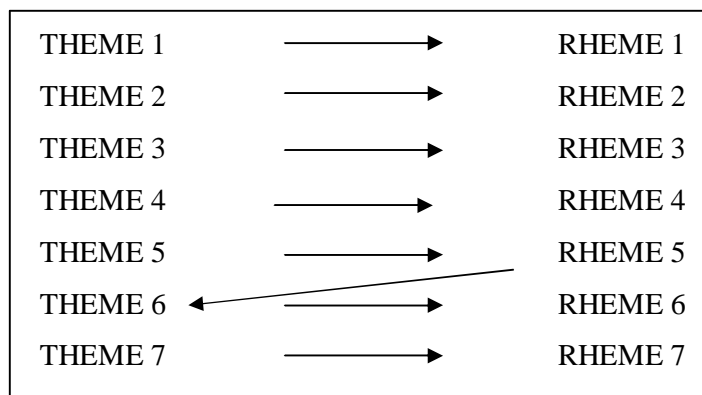
Zig-zag pattern is employed by repeating rheme in clause 5 (her Far into the forest) as theme in clause 6 (Where she).

In scene 1, 6 unexpected themes are found. There are theme in clause 1 (Want), theme in clause 2 (Promise), theme in clause 3 (Did I), theme in clause 4 (Don't), theme in clause 5 (Take), theme in clause 7 (And there my faithful huntsman).

From the number of unexpected theme found in scene 1 (more than 50%), It indicates that the paragraphs in scene 1 are less coherent.

All of this analysis can be seen in figure bellw :

**Pettern of Thematic Progression in scene 1 is**



## 4.2 Analysis of Scene 2

**Table 4.3 the Theme and Rheme of Scene 2**

Clause	Theme	Rheme
1	What	is the matter
2	Where	is your mama and papa
3	Why, I	believe
4	You	are lost
5	Don't	cry come on, perk up
6	Won't you	Smile for me
7	Your mama and papa	can't be far
8	There they	are
9	Can you	fly

In the scene 2 the researcher found so many unexpected theme, there are 7 themes. But, there is 1 reiteration pattern, that is repeating theme in clause 6 (Won't you) as theme in clause 7 (Your mama and papa). It is kind of reiteration pattern because "you" in theme of clause 6 refer to a bird, and "your" as theme in clause 7 refer to a bird too. So, they has relation and have a pattern that is reiteration pattern.

*The result in this scene is:*

In the scene 2 there are 9 clauses. In this scene the researcher found only one pattern, that is reiteration pattern.

Reiteration pattern is by repeating theme in clause 6 (won't you), as theme in clause 7 (your mama and papa).

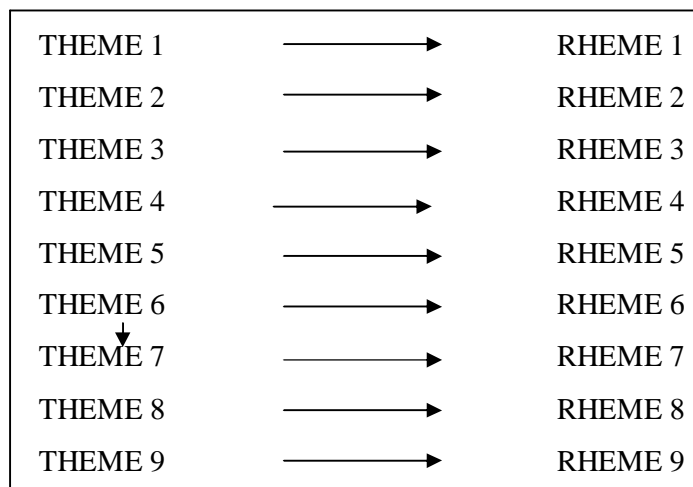
In scene 2, 7 unexpected themes are found. There are theme in clause 1 (What), theme in clause 2 (Where), theme in clause 3 (Why, I), theme in clause 4

(You), theme in clause 5 (Don't), theme in clause 8 (There they), theme in clause 9 (Can you).

From the number of unexpected theme found in scene 2 (more than 50%), It indicates that the paragraphs in scene 2 are less coherent

All of this analysis can be seen in figure bellow :

**Pettern of Thematic Progression in scene 2 is**



### 4.3 Analysis of Scene 3

**Table 4.4 the Theme and Rheme of Scene 3**

Clause	Theme	Rheme
1	Don't	run away
2	<i>I</i>	won't hurt you
3	<i>I</i>	am awfully sorry
4	<i>I</i>	didn't mean to frighten you
5	<i>But you</i>	don't know
6	<i>What I</i>	have been through
7	<i>I</i>	was afraid

In the scene 3 the researcher found that there are 3 reiteration pattern, theme in clause 2 (*I*) have relation with theme 3 (*I*) because it have same subject. It is

same with repeating theme in clause 3 (I), in theme clause 4 (I). And repeating theme in clause 6 (what I) in theme in clause 7 (I). This scene only have reiteration pattern because this scene give information with the same subject, that is the reason why only reiteration in this scene.

*The result of this scene is:*

In the scene 3 there are 7 clauses. In this scene the researcher found only one pattern, that is reiteration pattern.

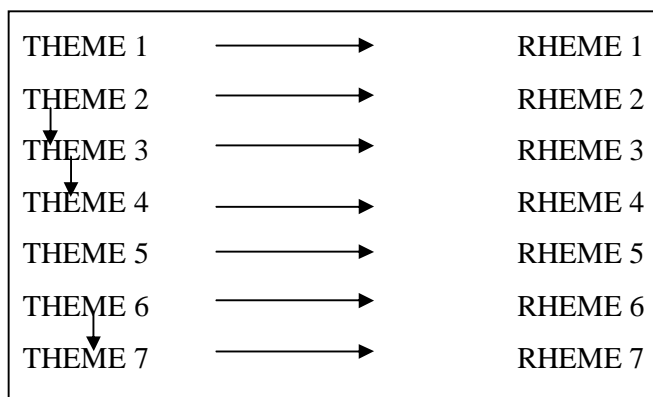
Reiteration pattern is by repeating theme in clause 2 (I), as theme in clause 3 (I), repeating theme in clause 3 (I), as theme in clause 4 (I), repeating in clause 6 (what I), and repeating theme in clause 6 (what I), repeating in clause 7 (I).

In scene 3, 2 unexpected themes are found. There are theme in clause 1 (Don't), theme in clause 5 (Don't).

From the number of unexpected theme found in scene 3 (less than 50%), It indicates that the paragraphs in scene 3 are coherent.

All of this analysis can be seen in figure below :

**Pattern of Thematic Progression in scene 3 is:**



#### 4.4 Analysis of Scene 4

**Table 4.5 the Theme and Rheme of Scene 4**

Clause	Theme	Rheme
1	It	is adorable just like a doll's house.
2	I	like it
3	It	is dark inside
4	May I	come in?
5	Why	there is seven little chairs

In this scene the reseacher found so many unexpected theme, it is make this scene didn't coherent. And the researcher fund only one paattern, that is zig-zag pattern because "it" in the theme clause 3, refer to "it" in the rheme 2. This scene don't have reiteratin and muliple pattern because it is don't constant.

*The result of this scene is:*

In the scene 4 there are 5 clauses. In this scene the researcher found zig-zag pattern.

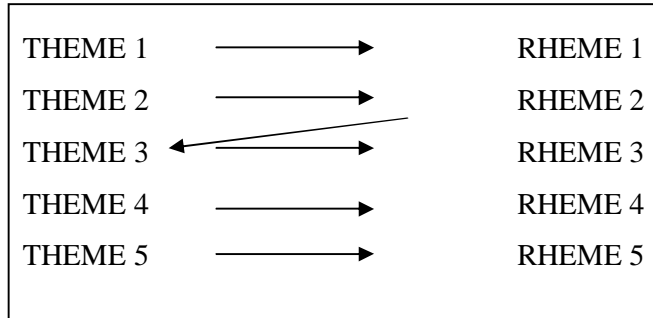
Zig-zag pattern is employed by taking up rheme in clause 2 (like it), as theme in clause 3 (IT).

In scene 4, 4 unexpected themes are found. It is theme in clause 1 (It), theme in clause 2 (I), theme in clause 4 (May I), and theme in clause 5 (Why).

From the number of unexpected theme found in scene 4 (more than 50%), It indicates that the paragraphs in scene 4 are less coherent.

All of this analysis can be seen in figure bellow :

**Pattern of Thematic Progression in scene 4 is:**



#### 4.5 Analysis of Scene 5

**Table 4.6 the Theme and Rheme of Scene 5**

Clause	Theme	Rheme
1	You	wash the dishes
2	You	tidy up the room
3	You	clean the fireplace
4	And I	will use the broom
5	Put	them in the tub

In this scene 5 the researcher found that there are have the same theme “you” in the theme of scene 1,2, and 3, but they don’t reiteration pattern because they are refer to different subject, so it can’t be reiteration pattern. There is no zig-zag pattern and multiple pattern too. So, the result of analysis this scene is not cohehernt.

*The result of this scene is:*

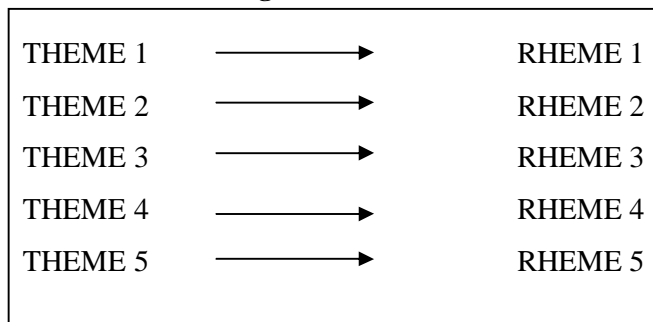
In the scene 5 there are 5 clauses. In this scene the researcher didn’t found the pattern.

Scene 5 didn't have pattern of thematic progression. In the clause 1,2, and 3, there are theme "you", but the theme "you" in this scene refer to different person.

From the finding in this scene, the researcher found that this research didn't have pattern of thematic progression. It indicates that the paragraphs in scene 5 are not coherent.

All of this analysis can be seen in figure bellow :

**Pattern of Thematic Progression in scene 5 is:**



#### 4.6 Analysis of Scene 6

**Table 4.7 the Theme and Rheme of Scene 6**

Clause	Theme	Rheme
1	The lit	is light
2	The door	is open
3	The chimney	is smoking
4	Something	is in there
5	May be	a ghost or a goblin, a damon or a dragon.



In this scene 6 there are not coherent because it is can be analyzed in the pattern of thematic progression. It is only give information and it is don't have relation between one clause to another clause

*The result of this scene is:*

In the scene 6 there are 5 clauses. In this scene the researcher didn't found the pattern.

Scene 6 didn't have pattern of thematic progression, because theme in scene 1-5 didn't have relation with another clause. So, it can't be analysis.

From the finding in this scene, the researcher found that this research didn't have pattern of thematic progression. It indicates that the paragraphs in scene 6 are not coherent.

All of this analysis can be seen in figure bellow :

. **Pattern of Thematic Progression in scene 6 is:**

THEME 1	—————→	RHEME 1
THEME 2	—————→	RHEME 2
THEME 3	—————→	RHEME 3
THEME 4	—————→	RHEME 4
THEME 5	—————→	RHEME 5

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

In this chapter, the researcher explains the conclusion and the suggestion in this research.

#### **5.1 Conclusion**

The data of this research are “Snow White and The Seven dwarfs” film, that have 60 scenes. The researcher used random method by Arikunto’s statement. He stated that sample are part of the population that is investigated. Meanwhile, it is called sampling technique or a technique to target of the sample data. According to that statement, the researcher took 10% of data to analyze. So, researcher analysed only 6 scenes.

The finding of this research can be seen in chapter IV. The reseacher found the thematic progression patterns in “Snow White and The Seven dwarfs” only 2 pattern, that is reiteration pattern and zig-zag pattern. The reseacher found the pattern that is mostly used in “Snow White and The Seven dwarfs” is reiteration pattern, then second pattern is zig-zag pattern, and the last is multiple pattern, but in this research the researcher didn’t found multiple pattern.

Theme reiteration pattern is considered to be mostly preferred because this pattern is employed by simply repeating one theme in the previous clause. For those writers, this pattern is the easiest one because they do not need to find new theme in the next clause. This is one of the ways the text writers can do to develop

the ideas in their texts and to make the paragraphs in their texts coherent.

Zig-zag pattern is also employed by the text writers. This pattern is considered more difficult than theme reiteration because they need to pick up the rheme of one clause to be put as the theme in the next clause in the text.

Multiple patterns are only employed in two texts (text 2 and 5). It indicates that for some text writers, this pattern is the most difficult one.

## **5.2 Suggestion**

Learning about thematic progression is important for students of English Department and readers who want to know how text is developed and how coherent the paragraphs in a text. The researcher hopes the people will know how to develop paragraphs in their texts coherently when they write texts.

The researcher suggests that:

1. The next researcher should understand and know about the pattern of thematic progression in order to compose coherence paragraphs.
2. Everyone who wants to do the same research should not only analyze the written data but also the spoken ones. It can be done in some ways: by reading some sources, doing some discussion with other people, trying to analyze other data which can be found in any other texts and using other methods or references.

## BIBLIOGRAPHY

Ari kunto, Suharsimi 2002. *Prosedur Penelitian Suatu Pendekatan Praktek*. PT. Rhineka cipta, Jakarta.

E. Bruce Goldstein, 2008. *Cognitive Psychology: Connecting Mind, Research, and Everyday Experience*, 2nd ed. Thomson.

Edward Finegan, 2012. *Language: Its Structure and Use*, 6th ed. Wadsworth.

Edward Sapir, 1921. *Language: An Introduction to the Study of Speech*. Harcourt, Brace and Company.

Eggs, S. (1994). *An Introduction to Systemic Functional Linguistics*. London New York, NY, USA, Pinter Publishers ; Distributed in the United States and Canada by St. Martin's Press.

E.Ormrod Jeanne, 1995. *Human Language*. United State: Prentice Hall College Div.

Gerot, L. and Wignell, P. 1994. *Making Sense of Functional Grammar*. Gerd Stabler. Australia.

Halliday, Michael & Ruqaiya Hasan 1976. *Cohesion in English*. London & New York: Longman.

<http://animationarchive.net/Feature%20Films/Snow%20White%20and%20the%20Seven%20Dwarfs/Script/>

<http://grammar.about.com/od/il/g/languageterm.htm>

<http://languagedevelopment.tripod.com/id2.html>

<http://papyr.com/hypertextbooks/grammar/style1.htm>

<http://sahrulsyah.blogspot.com/2011/10/strategi-pembelajaran-b-inggris.html>

<http://www.omniglot.com/writing/writingvspeech.htm>

Paltridge, Brian. 2000. *Making Sense of Discourse Analysis*. Australia:  
Gred stabler.

Wilkinson, David. 2000. *The Researcher's Toolkit: The Complete Guide  
to Practitioner Research*. New York: Routledge Falmer.

# APPENDICES

## APPENDIX 1

### SCENE IN SCRIPT OF “SNOW WHITE AND THE SEVEN DWARFS”

#### FILM

#### 1. SCENE 1

Queen:

ALAS FOR HER! REVEAL HER NAME.

Mirror:

LIPS RED AS THE ROSE  
HAIR BLACK AS EBONY  
SKIN WHITE AS SNOW

Queen:

SNOW WHITE!

Snow White:

WANT TO KNOW A SECRET?  
PROMISE NOT TO TELL?  
( the song is not analyse)

Snow White:

OH!

Prince:

HELLO.

Snow White:

OH.

Prince:

DID I FRIGHTEN YOU?  
WAIT.  
WAIT, PLEASE.  
DON'T RUN AWAY  
( the song is not analyse)

Queen:

TAKE HER FAR INTO THE FOREST.  
FIND SOME SECLUDED GLADE  
WHERE SHE CAN PICK WILD FLOWERS

Guard:

YES, YOUR MAJESTY.

Queen:

AND THERE,  
MY FAITHFUL HUNTSMAN,  
YOU WILL KILL HER!

## **2. SCENE 2**

Guard:

BUT, YOUR MAJESTY,  
THE LITTLE PRINCESS !

Queen:

SILENCE!  
YOU KNOW THE PENALTY IF YOU FAIL.

Guard:

YES, YOUR MAJESTY.

Queen:

BUT TO MAKE DOUBLY SURE...  
YOU DO NOT FAIL,  
BRING BACK HER HEART...  
IN THIS

## **3. SCENE 3**

Snow White:

OH! PLEASE, DON'T RUN AWAY.  
I WON'T HURT YOU.  
I'M AWFULLY SORRY.  
I DIDN'T MEAN TO FRIGHTEN YOU.  
BUT YOU DON'T KNOW  
WHAT I'VE BEEN THROUGH.  
AND ALL BECAUSE  
I WAS AFRAID.

#### 4. SCENE 4

Snow White:

OH, IT'S ADORABLE.  
JUST LIKE A DOLL'S HOUSE.  
I LIKE IT HERE.  
OOH, IT'S DARK INSIDE.  
GUESS THERE'S NO ONE HOME.  
HELLO? MAY I COME IN?  
SHH. OH! WHAT A CUTE LITTLE CHAIR.  
WHY, THERE'S SEVEN LITTLE CHAIRS.  
MUST BE SEVEN LITTLE CHILDREN  
AND FROM THE LOOK OF THIS TABLE,  
SEVEN UNTIDY LITTLE CHILDREN

#### 5. SCENE 5

Snow White:

NOW, YOU WASH THE DISHES.  
YOU TIDY UP THE ROOM.  
YOU CLEAN THE FIREPLACE.  
AND I'LL USE THE BROOM.  
( the song is not analyse)  
OH, NO, NO, NO, NO!  
PUT THEM IN THE TUB.  
( the song is not analyse)  
UH, UH, UH, UH.  
NOT UNDER THE RUG.



## 6. SCENE 6

Doc:

LOOK! OUR HOUSE!  
THE LIT'S LIGHT--  
UH, THE LIGHT'S LIT.

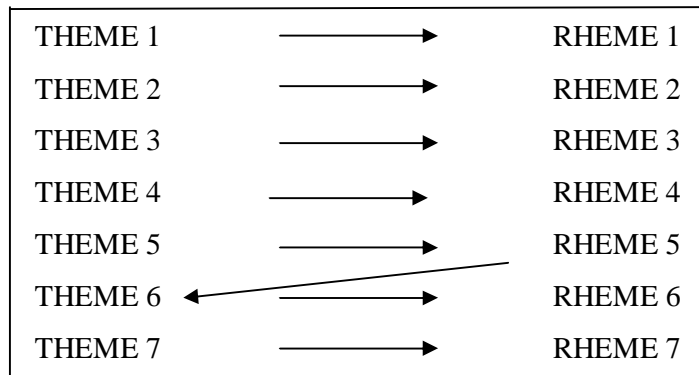
All Dwarfs:

JIMINY CRICKETS.  
THE DOOR IS OPEN.  
THE CHIMNEY'S SMOKIN'.  
SOMETHING'S IN THERE.  
MAYBE A GHOST. OR A GOBLIN.  
A DEMON. OR A DRAGON

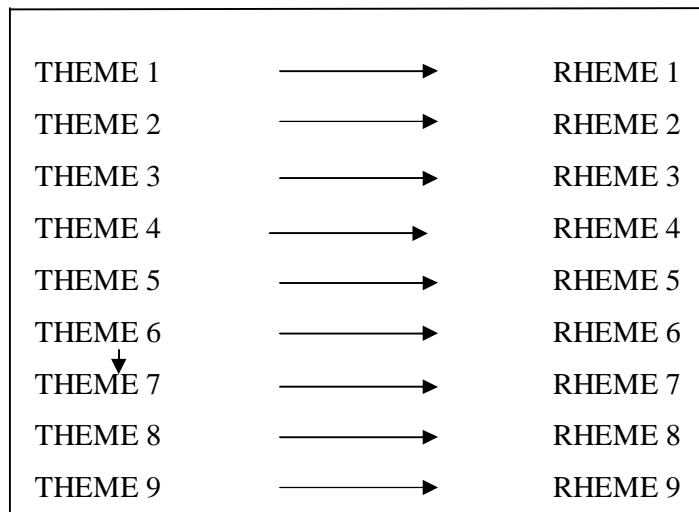
## APPENDIX 2

### FIGURES OF THEMATIC PROGRESSION OF THE FILM

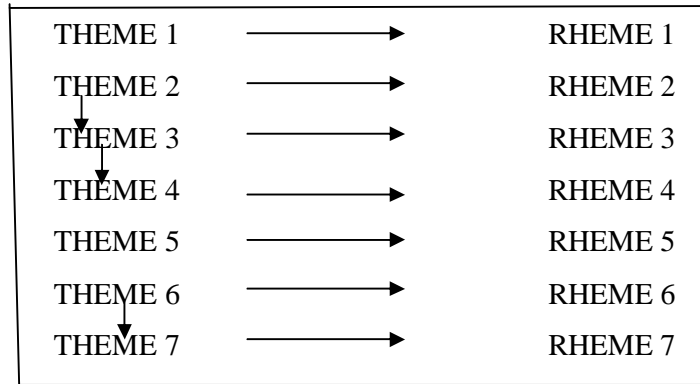
#### 1. FIGURES OF THEMATIC PROGRESSION OF SCENE 1



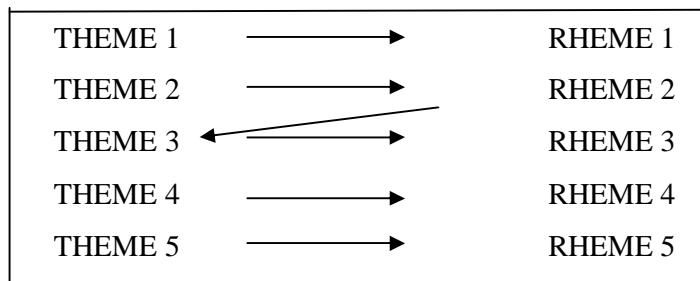
#### 2. FIGURES OF THEMATIC PROGRESSION OF SCENE 2



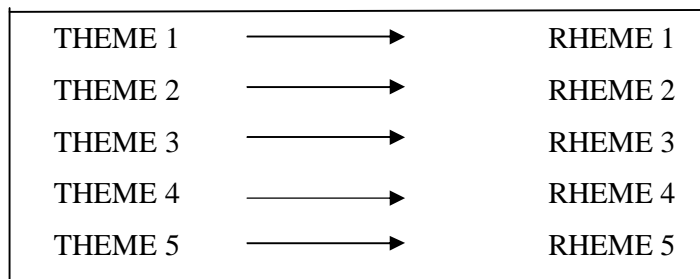
### 3. FIGURES OF THEMATIC PROGRESSION OF SCENE 3



### 4. FIGURES OF THEMATIC PROGRESSION OF SCENE 4



### 5. FIGURES OF THEMATIC PROGRESSION OF SCENE 5



## 6. FIGURES OF THEMATIC PROGRESSION OF SCENE 5

